

Music

MARCH • 1956 **VIEWS**



BENNY GOODMAN

Music Views

Mar., 1956 Vol. XIV, No. 3

VIC ROWLAND Editor
Associate Editors: Marilyn Hammond,
Dorothy Lambert.

GORDON R. FRASER Publisher

Published Monthly By
CAPITOL PUBLICATIONS, INC.
Hollywood & Vine, Hollywood 28, Calif.
Printed in U.S.A.

Subscription \$1.00 per year.

ON THE COVER

It's the "King of Swing" himself, Benny Goodman.

He's come up with a great new Capitol album called "Benny Goodman," with notable assists from Harry James, Lionel Hampton and Martha Tilton. In the album, out now, B.G. plays selections featured in the new movie, "The Benny Goodman Story."

(For a photo synopsis of the movie, we invite you to turn to pages 4 through 7 of this issue.)

In the King's new Capitol package you'll find his opening theme, "Let's Dance," "Bugle Call Rag," "Memories of You," "One O'Clock Jump," "Avalon," "Don't Be That Way," "Down South Camp Meetin'," and "Stompin' At the Savoy" on the first side. Side Two: "Sing, Sing, Sing," "And the Angels Sing," "China Boy," "It's Been So Long," "Moon Glow," "Shine."



Billy Eckstine

● DISK SWITCH

Billy Eckstine has made a switch in labels after a six year affiliation with MGM Records. He signed a new pact with RCA Victor. Hugo Winterhalter, who arranged and conducted for Eckstine on many of the singer's early hits, will conduct for him again on many forthcoming tunes.

● FRANK'S 59 IN '55

Fifty-nine major awards during 1955 were made to Capitol's Frank Sinatra for both his singing and acting efforts.

● 'ABNER' ON BROADWAY

Lil' Abner, lanky comic strip favorite of the mythical hills of Dogpatch, will make his bow on Broadway in a musical version of Al Capp's famous strip. Paramount Pictures will finance the stage venture and will film the production at a later date.

Johnny Mercer and Gene DePaul will write the score. Norman Panama and Melvin Frank, who scripted the strip along with Michael Kidd, who will choreograph the show, have formed a corporation, the Triad Corp. and will be responsible for the musical's entire production. Opening is slated for next fall.



16-year old trouser with Jan Garber ork is thrush Jeri Randolph. She has a disk out, "Who Goofed?" Not ma and pa Randolph, for sure!

BIG HAPPY FAMILY

The National Broadcasting Company, whose bosses also own RCA Victor Records, has a new half-hour filmed music series in preparation which will star Columbia Records' Rosemary Clooney, feature Starlite Records' Hi-Lo's (vocal group) and Capitol Records' Nelson Riddle and his orchestra.

A different "name" star will guest each week. The tele-series is scheduled to bow in 52 markets this spring, directed by Dik Darley.

● 3 MORE FOR KIDS

"Black Beauty," "Davy Crockett and the Indians," and "The Night Before Christmas," are the titles currently being added to the Magic Talking Books library.

How well these books rate with the children is evidenced in the 1,000,000 copy sales in less than a year.

The "kiddie" appeal is achieved with the large type, the colorful pictures, but especially with the musical version of the story via recording that is etched on the front of the round cornered laminated cover. These toddler favorites are produced by Winston.

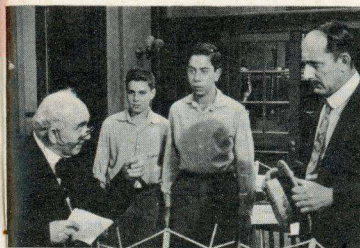
THE BENNY GOODMAN STORY



"THE BENNY GOODMAN STORY," biography of America's greatest jazz man and "King of Swing," is brought to the screen by the same company which filmed "The Glenn Miller Story."

Steve Allen, whose TV show made him a national favorite, stars in his first film with Oscar-winner Donna Reed as his co-star. The cast reads like a Who's Who in the world of jazz. Aaron Rosenberg, who produced, and Valentine Davies, who wrote "The Glenn Miller Story," were given carte blanche, and writer Davies made the most of his screenplay by directing it. All or parts of 29 Goodman favorite tunes are heard in the sound track, played by Benny himself and top "sidemen" of his career.

The story in pictures appears on these pages.

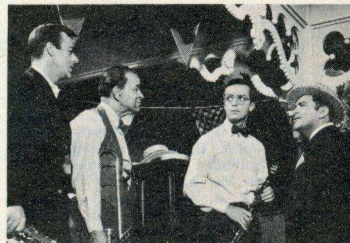


2. Six years pass. Benny, 16, is in love with his clarinet, has learned everything Prof. Schoepf can teach, and wants to help his father and family. Still in knee pants, he gets his first job in a dance band on a Lake Michigan excursion boat. Benny hits it off with Gil Rodin, saxophonist, and Kid Ory, Negro Dixieland jazz king, but Podolsky cools them off, insisting the public wants standard dance music rather than swing.



4. Years pass before grown up Benny (Steve Allen) gets back to Chicago. With Chicago's "Roaring 20s" in full blast, Pollack's hot band is a luke warm attraction at Little Jake's Neapolitan Cafe. Music critic John Hammond and his sister, Alice Hammond (Donna Reed), socialite niece of Vanderbilts, drop in, and Benny and Alice meet for first time. Hammond offers to get the band into New York's Club 50 — if Pollack can get out of his deal with Little Jake. Benny gets Jake's release and blessing.

1. Burdened with a large family and the small income of a pants cutter, David Goodman decides to do something for his three boys, hemmed in by overcrowded apartment and 1919 street gangs of Chicago's West Side. He takes them to Hull House where Professor Schoepf gives free music lessons and loans instruments. Harry Goodman, 14, is given a tuba; Freddie, 12, gets a trumpet, but little Benny, 10, too small to play larger instruments, has to be content with clarinet.



3. Convinced his son prefers boogie to Bach, Benny's dad buys him a second-hand tux so he can follow Rodin to California to accept an offer from Ben Pollack and his Californians. Pollack (himself, at drums) and his sidemen are impressed by Goodman's improvised "hot licks," and he begins his first road trip with a name band.





5. Pollack's ardor for hot music cools. Benny wants to start own band. Benny brings Mom Goodman and Brother Harry to New York, accepts band job to pay bills. Hammond invites Benny to his wealthy father's home for a musicale — at which Benny plays Mozart's Clarinet Concerto — with symphony artists as his "sidemen." Mom and Harry, overcoming their awe of the society audience, are delighted — and Alice Hammond looks at Benny with new respect and interest.

6. Alice tags Benny everywhere, "to keep her brother out of trouble," she explains. She sees Benny walk out on Kel Murray's band at New York's Towntop Roof, watches him and band manager Willard Alexander get top men like Gene Krupa, Teddy Wilson, Gil Rodin, Urbie Green together at the Trombone Club, and sees Benny realize his big chance: NBC announces a coast-to-coast Saturday night dance program and wants a hot band to contrast with bands led by Kel Murray and Xavier Cugat.



8. On opening night at the Palomar, Aug. 31, 1935, swing is born — and Benny Goodman becomes its king. The ballroom is jammed with dancers — who'd rather stand and listen to Goodman's music than dance! Every number is greeted with a deafening roar. Manager Stewart eats his words about a one-nighter and keeps the band indefinitely.



7. The Goodman group is an instant hit, and luck comes their way in double doses. Fletcher Henderson (played by Sammy Davis, Sr.), joins Benny as one of his arrangers, and the band is loaded! The "Let's Dance" radio show makes Benny Goodman known nationally — and Benny's playing the kind of music he loves.



9. Alice, in California "to visit an aunt," is still trailing Benny and witnesses his success. He explains that the NBC "Let's Dance" show had done it, that the kids in California heard the show three hours earlier on the West Coast and "were waiting for us — only we didn't know it." Alice tells Benny that she, too, is waiting for him, but he still hesitates.



10. Returning from a benefit at Catalina Island, Benny, Alice, Krupa, Teddy Wilson and Alexander stop at a little cafe and discover a waiter-barkeep-vibraphone player named Lionel Hampton (himself). From then on the Goodman-Krupa-Wilson "Goodman Trio" becomes the "Goodman Quartet."

11. Benny brings his band into New York for a date at the Paramount Theatre. Worried, as usual, he phones for Alice. She arrives for the 10 a.m. opening day show — to find the theatre packed — and Goodman fans swinging in the aisles. He doesn't need her for good luck any more, Alice observes.



12. Benny gets his first offer to make a movie in Hollywood. He phones for Alice, but instead of asking the question she wants to hear, he tells her he's been offered a chance to appear in a jazz concert at Carnegie Hall. Alice's idea of a musician is a guy who plays in Carnegie Hall. Benny hurries to Hollywood and back — then lines up Teddy Wilson, Krupa, Hampton, Harry James, Buck Clayton, Ziggy Elman, Urbie Green, Martha Tilton, etc., for the Carnegie Hall concert.



Top Mercury recording artists, The Platters, seen here with their manager, Buck Ram (at keyboard) will be featured in new Columbia movie, "Rock Around the Clock." Also in cast: Fred Bell, Johnny Johnston, Bill Haley.



ABC-TV's "Ozark Jubilee" host, Red Foley (l) does routine with Capitol's Tex Ritter on a recent telecast. Other Cap artists who have appeared are Speedy West, Tommy Collins, Merle Travis, Texas Bill Strength and Sonny James.

Introducing



MARIA COLE

One of Capitol's newest feminine recording artists is the attractive wife of the same label's Nat "King" Cole, Maria Cole. Hers is the story of a vocalist who has had an earnest desire to sing since she was a tiny mite.

"Ever since I was a little girl I wanted to sing," she admits. "I was always crazy about Ethel Waters and Frances Langford and all I wanted to do was work in show business. So when I was 12 I ran away from home with two boys to try for an amateur show at the Apollo Theatre in New York. Needless to say, I was brought home that very evening. Kind of a short jaunt, you might say."

Despite the severe objections of her aunt and father, with whom she lived, Maria Ellington, after graduating high school at 15, sandwiched in singing jobs after business college during her teens in hometown Boston.

When she was a tot her mother died, and she was reared by an aunt and father, employed as a letter carrier. Sabby Lewis was the first band leader to hire her.

A few years later she settled in New York, working for two years with the Duke Ellington band, billed only as Maria, to cause less confusion about her non-existent relationship to the

MORE ABOUT MARIA COLE

maestro. For a short period she filled in as vocalist with the Count Basie aggregation.

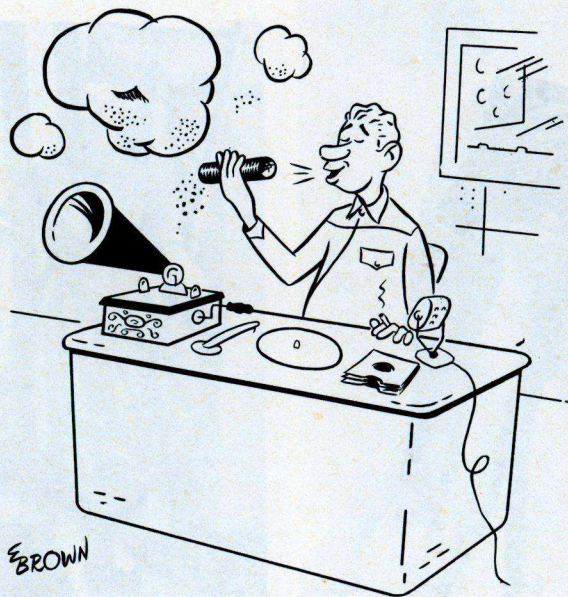
Maria's deep, sultry voice and smooth appearance attracted the attention of the owner of the famous Zanzibar night club, who at that time was Joe Howard. He took over managerial reins for her, and she claims to this day that he was one of the nicest persons she's ever known.

It seemed inevitable that she was well on her way toward becoming one of the nation's top thrushes—until, that is, a replacement was booked into the Zanzibar in 1946 for the Mills Brothers. The substitute act was Nat "King" Cole. Maria recalls with a grin, "I was working the club then. Nat sent champagne to me through his valet. Since I didn't drink, I sent it back. I guess he thought I was a snob. Then a few days later he sent over tickets—\$50 tickets to the Joe Louis-Billy Conn fight, and I was really excited."

Two years later, in May of 1948, Maria married Nat. Believing that there should be no lengthy separations in marriage, she immediately discontinued singing.

Maria has taken great pleasure in being an immaculate housekeeper, though she employs a cook and nurse. Her one talent in the kitchen, she regrets, is baking gingerbread. She is constantly cleaning out closets and chests, and confesses she's a little neurotic about it. Whenever possible, she has traveled with Nat. As hobbies, she collects cashmere sweaters, owns over one hundred, and antique jewelry. She enjoys swimming and would like to ride horses.

Since her return to the niterly biz at Ciro's in December last year, on which she received excellent reviews with an act penned by Charlie Henderson, she has been queried constantly as to her ambitions. "I want to make good records for Capitol and do a lot of guest shots on television," Maria says. "I never did find out before I met Nat whether I could make it with singing, and I guess it's always been in the back of my mind. Nat completely approved and has been of so much help to me."



"... and now poof a REAL oldie!"



We were stumped for a caption for this photo until Miss Fran Bennett, above, suggested we mention her new Warner picture, "Giant."

● CHIRP'S FILM DEBUT

Columbia Pictures has acquired Susan Cummings, former vocalist with the Claude Thornhill band, for the picture "Secret of Treasure Mountain." This will be Susan's film debut.



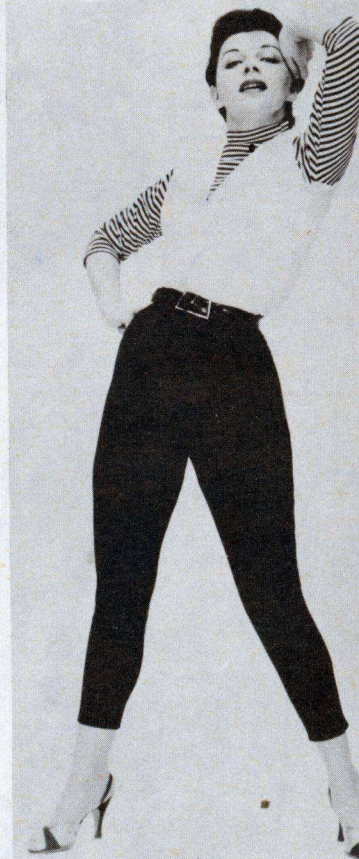
Jymme Shore is cute chick featured on NBC-TV's "Pinky Lee Show." The 12-year-old knows her jive lingo, made her first recordings.

● BERNIE BIOPIC

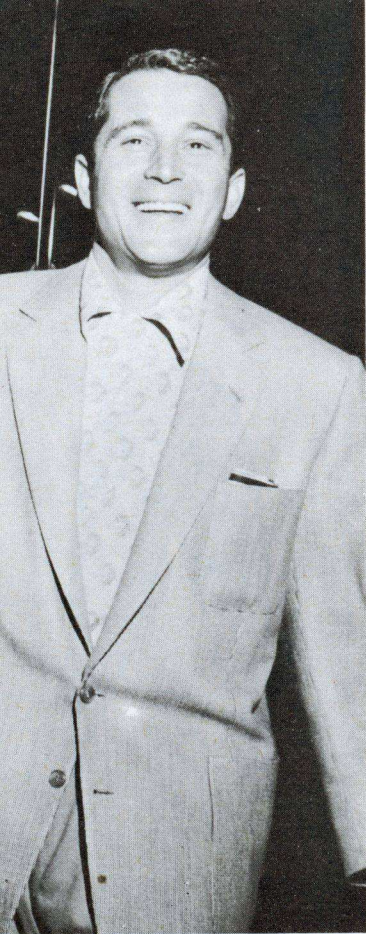
"The Old Maestro" is the title to be given the film story of the late band leader, Ben Bernie's life for which negotiations are being made by RKO and Ben's brother, Herman Bernie.



Balance the apples on your heads, men. Comin' bobbin along is Robbin Hood minus the bow and arrow. She sings in grooves for MGM.



A click disk of "Circle" is spinning around the country for Miss Annette Warren, who once supplied the body for Esquire calendar art.



SAX TO CATTLE

Playing a one-nighter with his orchestra in Phoenix, Arizona, Russ Morgan was approached on the bandstand by a well-dressed gentleman in a cowboy hat. He proved to be Morgan's first tenor sax player whom he hadn't seen in 20 years since starting the band in New York City.

The ex-musician (Chet Chastain) inherited considerable money, including a ranch in Cavetree, Arizona, where he is now a prosperous cattle owner.

Waived Russ, "And here I am still blowing on a trombone!"



This MGM singer devine has a name like wine—Sherry. And her last name is Shear or Sheer, we don't know which. Her press agent had it spelled both ways. Tsk, tsk.

We had a postal card request to run a photo of Perry Como, RCA Victor's boy. So here it is. He's also seen on NBC video Saturdays.

"Four Freshmen and Five Trombones" is the name of the newest album package by this quartet, on the Capitol label. Hear it soon.



recently
released
**BEST
SELLING
ALBUMS**

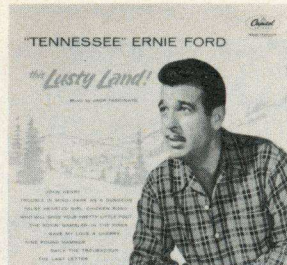


SONGS FOR SWINGIN' LOVERS

Frank Sinatra

Frank applies his marvelously romantic style to happy songs about love, and again shows why he's one of the nation's finest vocalists.

W653



THIS LUSTY LAND!

"Tennessee" Ernie Ford

Here's a whole album of lusty songs as exciting as Ernie's *16 Tons!* Jack Fascinato serves up the fascinating backgrounds.

T700



MIDNIGHT RHAPSODY

Joe Bushkin

Romantic piano and a large orchestra linger over a collection of tunes that bespeak the tall, dark beauty of Manhattan at night.

T711

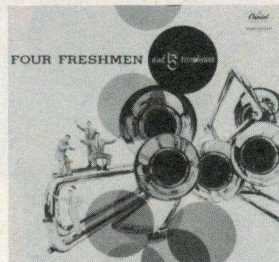


OUR PARIS

Franck Pourcel

Favorite songs of Paris played by the lyrical string orchestra that is the most popular in all of France.

T10002



**FOUR FRESHMEN AND
FIVE TROMBONES**

The big new album by this brilliant modern vocal group. Pete Rugolo backs with five top trombonists and an all-star rhythm section.

T683

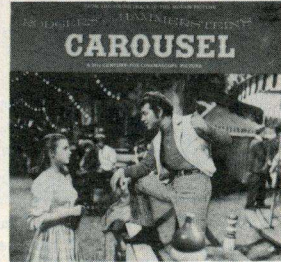


**MUSIC TO CHANGE
HER MIND**

Jackie Gleason

Familiar songs and those rich Gleason strings, blending with Bobby Hackett's trumpet like a love affair in sound.

W632



CAROUSEL

Soundtrack

Direct from the film those unforgettable Rodgers and Hammerstein songs, performed by all the wonderful stars of the CinemaScope production.

W694



What a whirlwind, history-making success Tennessee Ernie Ford's Capitol recording of "16 Tons" has been. He won not one but two Triple Crown Awards from the show business paper, *The Billboard*—one in the popular music field, the other in the country and western music category. This success was followed by qualifying, as a million-plus seller, to have a painted likeness of himself hung in the famous Record Room of the Hollywood Brown Derby restaurant. Here Ernie holds the framed painting. His luncheon host at left is Derby owner Robert Cobb. Volpe, the artist, is to the right of Ernie, while his Cap producer, Lee Gillette, is at the extreme right. Ernie's newest, going great, is labeled "That's All."

Stop Watch Music

TOP POP MUSIC ARRANGER-COMPOSER WRITES SCORE FOR AWARD-WINNING DRAMATIC FILM

"Remember that movie you saw last week? How long did it take for that expression of terror to register on the heroine's face? Five seconds? Ten seconds? Well, that's how long a musical effect a movie composer has to produce."

We got this information from a slightly collapsed composer of movie music just a few hours after his return from a seventeen day, thirteen-city tour on which he visited more than seventy-five disc jockies on a schedule averaging 18 hours a day.

DeVol, known to millions of record addicts for his unique orchestral arrangements for such top-name sing-

ers as Nat "King" Cole, Margaret Whiting, Dinah Shore, newcomer Jaye P. Morgan and several dozen others, was in New York to do a network television show; to visit more disc jockies; to consult with United Artists on last minute changes in "The Big Knife," the movie which won one of the top prizes at the Venice Film Festival, and to discuss some of his music publishing and composing affairs with Broadcast Music, Inc.

"I'm really excited about "The Big Knife," he said. "It's the first major picture score I've done (I won't even tell you the names of the others) and working on it was a real challenge." He reached over to the desk and picked up the stop-watch. "This thing," he explained, "is as important to a movie composer as a piano and music paper."

"Movie writing is different from any other kinds of composing. You work with stop-watch in one hand, pen in the other and have to sense when silence will be more dramatic than a lot of crashing chords



De Vol, singer Helen O'Connell

or wailing horns. Music should be used to supplement the picture; the person sitting in the theater shouldn't even hear it consciously. It's there mainly to build mood and underscore emotion."

Actually, DeVol's recent movie work isn't his first experience with the medium. As a youngster in Canton, Ohio, Frank haunted the Grand Opera House where his father, a violinist and composer led the pit band. Young DeVol couldn't be kept away from the theater.

He helped his father take care of the music library; he numbered pages, patched torn music sheets, and, by the time he was nine, was helping to cue musical scores for silent films. At that age, he could also play the piano and violin, and a few years later was also adept on French horn, clarinet, sax, flute and trumpet.

He studied the principals of arranging and wrote his first complete musical score at the age of sixteen.

DeVol's next brush with the cinema took place a few years later when, after being graduated from college, he re-

joined his father in Canton as assistant conductor at the Grand Opera House. But when talking pictures sounded the death knell for theater bands, Frank went on to other fields. In 1931 he joined the Emerson Gill Orchestra and stayed on until 1934 when he became a staff musician at radio station WTAM in Cleveland, writing arrangements for Ben Bernie's band in his spare time.

In 1935 he became a member of the George Olsen-Ethel Shutta troupe, followed that with a stint as a singer-instrumentalist with Horace Heidt, wrote arrangements for the Alvino Rey band, and then returned to Heidt in 1940 as chief arranger and conductor.

After the end of World War II, DeVol settled down in Hollywood—to stay. For the past decade his work on records and radio has made him a consistent favorite of popular music fans throughout the country, and his records, particularly those made for Capitol behind such singers as Maggie Whiting and Nat Cole, are looked upon as models of technical brilliance by his fellow musicians.



Shannon Bolin

● BOLIN'S DOZEN

Singer Shannon Bolin, who plays the wife of the baseball hero in "Damn Yankees," has recorded her first album of songs for the Vanguard label. Titled "Rare Wine," the 12-tune album features "offbeat" seldom-heard songs by America's foremost composers.

Seven of the songs are from Broadway shows. These include two never before recorded: Rodgers and Hart's "He Was Too Good To Me" from their 1930 production, "Simple Simon," and "Yellow Flower" from the 1948 show, "Ballet Ballads," by Jerome Moross and John La Touche. One tune, "Loneliness of Evening," the Rodgers and Hammerstein song written for "South Pacific" but never actually included in the final score, has only been recorded once before, by Mary Martin in a limited edition of a now rare 78 r.p.m.



David Carroll's "It's Almost Tomorrow" going great on Mercury.



Complete with stogie, Stetson and Steinway is smiling Bob Wills. He does his platter making for MGM.



Joni James, the MGM Records gal, seems to be taking herself quite seriously as she gives her all at session of "My Believing Heart."



Chester Smith-Hazel Houser blend voices on strong new Capitol religious disk, "You Can't Lose With God On Your Side." It's great!



Meg Myles, one of Capitol's newest chirps, pays visit to disk session of same label's Frank Sinatra, who recently signed 7-year Cap pact.



This small fry, Barry Gordon, is gaining spins for his MGM disk, "Rock Around Mother Goose" which is backed on flipside by "Seven."

for the record



Tootin' his horn over the gratifying public response to his new album, "Ray Anthony's Big Band Dixieland" is the maestro himself.



Lovely songstress Dinah Shore is seen and heard couple times weekly on NBC television network from Hollywood. She records for Victor.



Prettily sung by Patty Andrews is "I Never Will Marry" on Capitol. Song's writer also composed "Memories Are Made of This" hit tune.



Less serious — considerably — than Tenn. Ernie's "16 Tons" is version by Mickey Katz and his orchestra, in the Capitol grooves.



Already a best seller is the new Capitol album, "The Piano Style of Nat 'King' Cole." He was backed by ork conducted by Nelson Riddle.

● STAN GOES 'STRAIGHT'

Victor Young, who is scoring "City of Women" has asked Capitol Records' Stan Freberg to write the lyrics for the theme tune.

This will be the first effort in straight lyric writing for Freberg who usually pens comedy patter. The comic will record his efforts for Capitol and Young will record same for Decca.

● PIPES, NOTES SIGN

The Four Pipes and the Cool Notes have been signed by Dootsie Williams, president of Dootone Records to further the rhythm and blues efforts of the company. Jazz pianist Carl Perkins has also signed with the diskery and will cut a series of EP's and LP's in the company's expansion of package goods.

● SCHOOL MARM DISK ARTIST, TOO



When her fourth graders at Battle Hill School, White Plains, N. Y., were too full of mischief, teacher Dorothy Olsen would quiet 'em down with a ditty or two. A big favorite with the class was "The Little White Duck."

That was one of the tunes Dorothy sang for the nation's TV viewers recently while going for

the \$25,000 jackpot on CBS's "Name That Tune."

Dorothy won the jackpot—but that wasn't all. RCA Victor execs caught Dorothy on the show and thought as much of her as did her fourth graders.

Quicker than you could name that tune, school marm Dorothy was pacted and rushed into the recording studio where she cut four sides.

Singing isn't a new thing to Dorothy. She won a four-year tuition scholarship for classical voice study by entering a competition at Syracuse University. But after two years she decided she'd rather be a teacher, so she became a "pop" singer in night clubs and saved every penny until she was able to enter New Platz State Teachers College, N. Y., where she earned her B.S. — and also managed to take flying lessons and earn a private operator's license!



The cigars look familiar but oh, yeah! It's Eddie Jackson, Liberace and Jimmy Durante. They frolicked on NBC-TV Durante show not long ago.

Introducing on Capitol



**GUY LOMBARDO
and His
ROYAL CANADIANS**

Guy Lombardo and his Royal Canadians make their debut on Capitol with a tune imported from Germany, "The Phonograph Song" ("Our Melody") On the flip side is "You Couldn't Help But Be Wonderful." Both sides feature vocal talents of Kenny Gardner, the top side with the Lombardo Singers, the flip side with the Lombardo Trio.

The first Lombardo musical aggregation was formed when the maestro was still in grammar school. It consisted of four members, three of which were Lombardos. It wasn't until Guy brought his orchestra of nine Royal Canadians to

the United States to play a date at the Elks Convention, that "The Sweetest Music This Side of Heaven" was born.

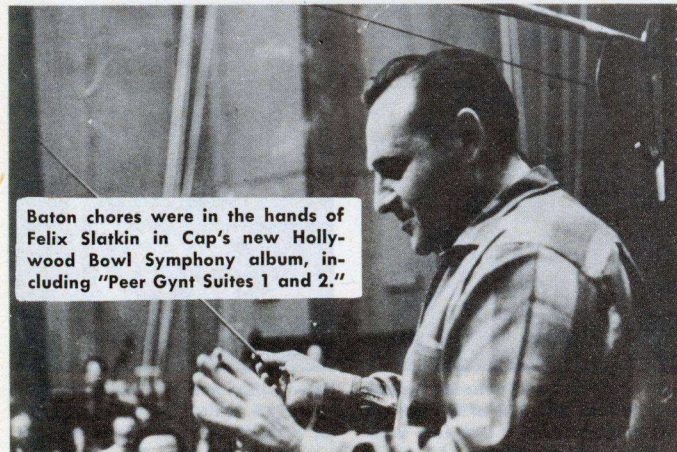
At that time Paul Whiteman was introducing a symphonic approach to popular music. Guy liked the dignity and proceeded to search for a blend with dignity and a dance beat. Thus "The Sweetest Music This Side of Heaven."

As Guy became radio conscious, more engagements appeared. He persuaded NBC's Cleveland station to give his orchestra time on the air each evening. The nightly "air" performance was gratis, of course, but paid off in lasting friendships. The distinctive Lombardo sound addicted thousands of listeners to the dance beat with dignity, characterized by his theme song "Auld Lang Syne."

Nationwide recognition won him an invitation to play at the Roosevelt Hotel in New York. Guy opened the week the stock market crashed, but in spite of chaos he managed to draw patrons to the hotel. Ever since then when he fulfills his annual engagement at the Roosevelt, he packs the hotel with his legion of fans.



Exploiting a "new look" is vibes virtuoso Red Norvo who recently introduced his trio in Hollywood: Bill Dillard on guitar, Eugene Wright on bass, and Red on vibes. They have Fantasy album, "The Red Norvo Trio."



Baton chores were in the hands of Felix Slatkin in Cap's new Hollywood Bowl Symphony album, including "Peer Gynt Suites 1 and 2."



Ya, her name's Yana, who just happens to be Britain's foremost TV, radio and nightclub thrush. Maybe you saw her on Bob Hope TV show.



"You Tell Me Your Dream" is the current Harmonicats Mercury disk.



Newest of The Gaylords, Mercury records artists, is "Molly-O."



New bride, Micki Marlo, musically inquires, "How Come You Do Me Like You Do?" on Capitol label. Earl Sheldon conducts orchestra.



This is Les Baxter, whose Capitol disk, "Poor People of Paris" is still going strong. Coupled with it: "Theme From 'Helen of Troy'."



Helen O'Connell and Lola Albright buss CBS radio's Tony Romano for his disk, "Stars Fell on Alabama," judged "Radio Juke Box Jury" hit.



Johnny Oliver sings for the MGM recording label. "Chain Gang" is coupled with "These Hands" on his newest for that shellac company.



Molly Bee, featured singer with Tenn. Ernie Ford on his NBC-TV show Monday through Friday, has recently signed to record for Dot.



Renato Carosone, Italy's foremost pianist-vocalist, offers a hit from that country, "Infatuation" which is backed by fast "Lotta Piano."



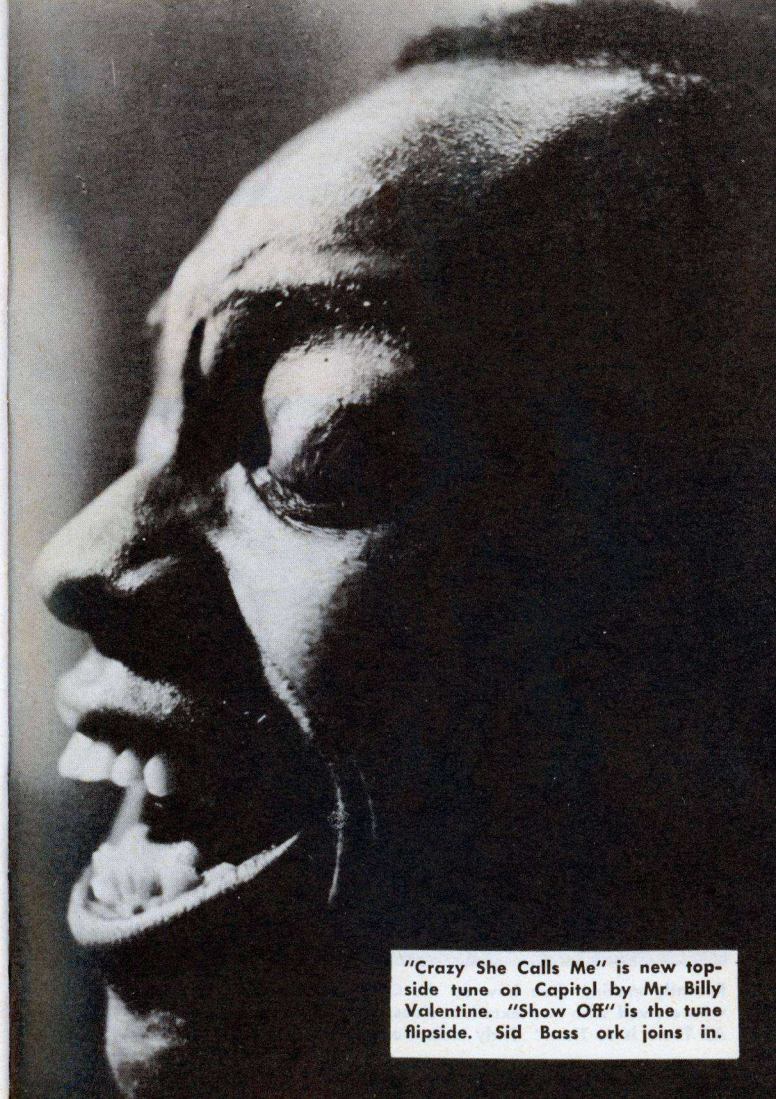
Capitol Records' Gordon MacRae has taken over Monday night spot on NBC-TV formerly occupied by Tony Martin. Show's aired weekly.



On his TV show in Los Angeles, dj Peter Potter presents Billboard's Triple Crown award to Dean Martin for "Memories Are Made of This."



The Four Knights vocally assure "I Love You Still" in newest release from Capitol. Backside is familiar, "Happy Birthday, Baby."



"Crazy She Calls Me" is new top-side tune on Capitol by Mr. Billy Valentine. "Show Off" is the tune flipside. Sid Bass ork joins in.

CAPITOL RECORDS, INC.
Sunset and Vine
Hollywood 28, California

Sec. 34.66, P.L. & R.
U. S. POSTAGE
PAID
Chicago 5, Ill.
Permit 6024

Miss Mary Anna Grannis
Post Office Box "H"
Clatskanie Oregon

MV
9/56

Postmaster: If undeliverable FOR ANY REASON notify sender on
Form 3547, postage for which is guaranteed.



Recently making their bow on the Capitol label were The Notes, above, who arrived with two excellent sides, "Cha Jezebel" coupled with "That's All There Is to That." Early indications: These boys are really going big.